

KERAMIC STUDIO

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AGAIN we call attention to the designs for ceramic forms made in the art schools or under the instruction of teachers of design, and ask a study of the different character of overglaze and underglaze decoration. While the same *principles* of decoration apply equally to all articles to be decorated, whether rug, table, book cover or vase, the *medium* of expression is so different that a closer study should be given to the materials, surfaces and tools, as well as the purpose for which the object was made.

For instance, many of the designs that we have seen from art schools to be used on *glazed* porcelain, would be charming in underglaze decoration, on heavy pottery, where the design should be broad and effective, and where the fire aids the decorator in causing the colors to run and blend, producing effects chemically that cannot possibly be produced in an overglaze decoration.

When the students work these same designs over the glaze they are confused and disappointed, wondering wherein lies the trouble.

The fault is that the designer has seen in his mind's eye a finished effect on pottery and not an effect on porcelain.

The possibilities of porcelain decorations over the glaze are not understood and the designer must become acquainted with the materials to be used, and express the *same ideas* in a different way.

There is the greatest variety of tools and materials to form any effect or combinations of effects in overglaze so that the same design may be carried out in many ways, giving the idea of an entirely different design each time.

There are all the colors for washes or tints, which give transparency, and there are the matt or dull colors for certain other effects. There are all the colors in lustres, bronzes and gold, which give the metallic and iridescent effects, either dull or brilliant, and then there are the enamels with no limit to their possibilities (and failures), both in flat washes and in high relief.

Then there is the paste for raising gold, which is susceptible of the finest modeling and which can impart to a design the acme of refinement as well as the greatest vulgarity of taste, when not used understandingly.

Therefore in designing for ceramic forms we urge a study not merely of the design in black and white on paper, but of the way in which these materials should be used. The result will surely be a wider and more intelligent range of decorations.

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The KERAMIC STUDIO also calls attention to the coming exhibition of the National League of Mineral Painters, and urges each club and member to take an active interest in it, and to send fine representative work that will do credit to themselves and to the League.

The offer of prizes is an inducement to send good designs (March, 1902, KERAMIC STUDIO), and we hope to see the best exhibition that the League has held. That the com-

petitive work must be on certain forms leads us to expect an educational feature hitherto lacking.

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We congratulate the Pratt Institute of Brooklyn on its progressive movement in opening a department in ceramics. Under the instruction of Mr. Volkmar, Jr., a class has been formed for the making and modeling of pottery, each member making the forms to be decorated. With Mr. Volkmar's practical knowledge, and with his clay, glazes and pottery works at command, this is an opportunity for those who are near enough to take advantage of it. Mr. Volkmar, Sr., takes the greatest interest in any attempt to further the art of pottery making, and in him students find every possible encouragement. His Pottery is open to students for a summer term.

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The competition for designs in black and white is now closed but there is still time to send us china panels in color. We offer for the best two Naturalistic Color Studies, on China Panels 7 x 9, the following prizes: First Prize \$25. Second Prize \$15. Competition closes May 1st, 1902.

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In an auction sale at Christie's (London), on November 14th, we notice the following prices for china:

A Dresden porcelain group, six inches high, £37, 16s. Another Dresden group of Lady and Gentleman lovemaking, £84. At Foster's, of Pall Mall, the same day, a pair of famille verte vases, 22 inches high, enameled, panels of equestrian and other figures, £102, 18s., and a pair of Chelsea vases, 13 inches, painted with foliage on red ground, £57, 15s. At Sotheby's, on November 12th, a unique Worcester transfer mug decorated with Masonic emblems, date about 1760, fetched the small sum of £6, 5s. (*From the Connoisseur.*)

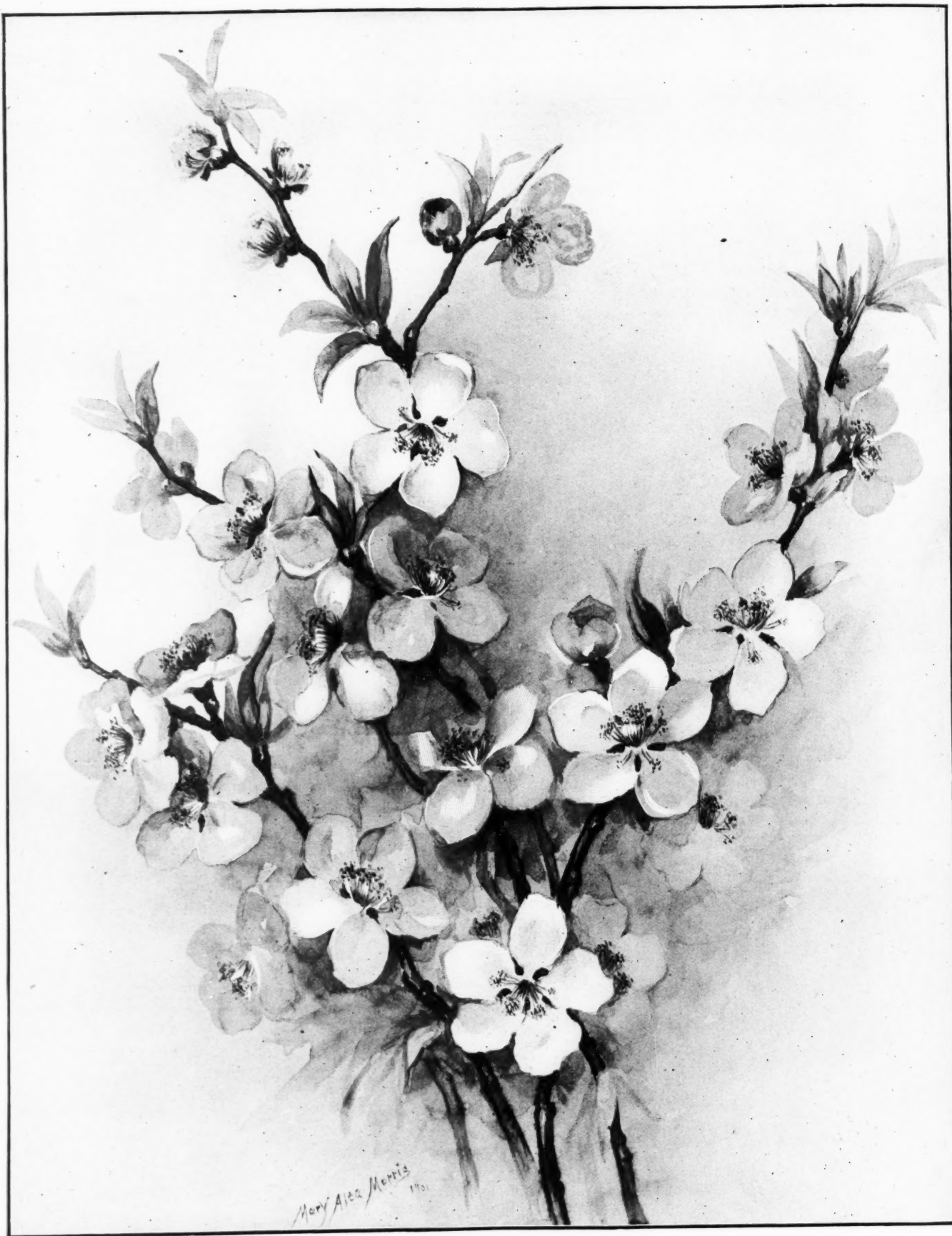
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Of important sales made lately by private treaty, the most noteworthy is the sale to Mr. Morgan of the collection of Majolica and Limoges enamels formed during many years by Mr. Gavet of Paris. When the famous Spitzger collection was dispersed some ten or twelve years ago, the collection of Mr. Gavet became first in importance for really fine specimens of fifteenth and sixteenth century Majolica and enamels. Mr. Morgan has lent the collection to the South Kensington Museum (London) until its removal to America.

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A WARNING

We wish to warn all would-be subscribers to KERAMIC STUDIO against placing any business in the hands of one *Benjamin Johnson*, a swindler, who has been working around New York and Boston and vicinity and who is falsely claiming to represent us, collecting money whenever he can do so and making absurd offers of extra color studies and free advertising. Do not place subscription and money in the hands of any but our authorized agents or people whom you know.



PEACH BLOSSOMS—MARY ALTA MORRIS

PEACH BLOSSOMS

Mary Alta Morris

USE Deep Carmine No. 3 for the very pink blossoms, or those not yet full blown, shade in dark part with Ruby. In light flowers add a little flux to Carmine or use No. 1 or 2. Apple Green mixed with Carmine No. 3 will give good grey tone in shadows of light flowers.

The buds are darker than the flowers, and for the calyx use Brown Green in light part, shading into Violet of Iron, then Finishing Brown for the strongest touches and for stems.

The light green leaves should be very fresh and tender looking. Yellow Green, adding Lemon Yellow in lighter tones; Brown Green for shadows, using Shading Green in some of the larger darker leaves.

For the background use Lemon Yellow at top, shading

into Deep Blue Green as it approaches the flowers; blending into Moss, Brown and Shading Green on the left side and about the stems, on the right the Lemon Yellow and Blue merges into Violet, or use Ruby with Blue, taking out the shadowy flowers in the wet tint with the same color. Avoid separate patches of color, but blend the whole harmoniously, dusting Brown Green over Ruby in background if too bright.

In retouching use same colors for main part, and in last painting use a little blue in some of the flowers to vary the pink and white tone. Glaze some of the leaves with Moss Green if too light.

It is always best to keep the greens light in the first painting, and in fact all the high lights of the design, using too little color rather than too much.

Remember delicacy of tone in these fragile blossoms is preferable to heavily painted effects.



TREATMENT FOR RASPBERRIES—JEANNE M. STEWART

THE same colors are used in black raspberries as in blackberries, Banding blue, Ruby purple and Brunswick black with Yellow green, Lemon yellow and Ruby purple in the berries not ripe.

For first fire, wash in berries simply, paying special attention to light and shade, wiping out high lights very carefully. The ordinary green should be used in the leaves with exception of the most prominent leaf, in which the

yellow and reddish brown tones should predominate.

The background, applied in second fire may shade from an ivory yellow to a light grey made of yellow Green, Rose and Banding blue, with a dark green made of Shading green and Brown green in the darkest tones.

Use a little Pompadour with grey in the shadows in third fire. Strengthen background and add detail in third fire also.



FLORIAN WARE

[From the advance sheets of "The Encyclopedia of Ceramics," by W. P. Jervis.]



THIS is an arbitrary name given by the manufacturers, Messrs. MacIntyre & Co., Burslem, to the pottery designed by Mr. W. Moorcroft. In its manufacture there has been a return to first principles, as it is all made by the old process on the potter's wheel and the turner's lathe, the more mechanical method of moulding having been rejected, on purpose that as far as is practicable in a commercial project, the individuality of the designer should be preserved, nor is there any use made of other mechanical aids, such as printing the outline, each piece being entirely done by hand. The body is a fine earthenware and on this the artist sketches the design in the raw clay with slips mixed with various metallic oxides, capable of standing the heat of the biscuit kiln. Whilst this means a very limited palette the ware seems to have gained rather than have lost from its limitations, the greys and blues, with their outlines of white, being most satisfying, especially when the coldness is relieved by a few touches of orange. Students from the Burslem School of Art, of advanced experience, are trained to carry out Mr. Moorcroft's designs under his immediate superintendence,

and no piece is allowed to be fired that has not passed his critical judgment. There may be sometimes a slight departure from the lines laid down, but such departures if artistically conceived are welcomed instead of rejected, and it thus happens that no two pieces are exactly alike. Whilst the methods employed have no elements of novelty, Mr. Moorcroft has at the same time so used them as to produce something entirely new and of such a high order of merit as to justify us in classing his work as a distinct advance in ceramics, charming alike in thought and execution. Florian is the inspiration of an artist and the fulfilment of the dream of a potter upon whom the beauties of the pottery of the far East, of Greece and Egypt, had left an indelible impression, and who has succeeded in giving expression with much humanity to some beautiful thoughts in an imperishable material. Our illustrations will give a good general idea of the forms and decoration, but the unsurpassably beautiful colors with their iridescence and charm, their hidden depths



POTTERY
SCHOOL OF DESIGN
BURSLEM

revealed by the fire of the furnace, can only be imagined. Mr. Moorcroft is as yet but a young man, but this initial effort with which his name has been associated leads us to hope for yet greater things. For over one hundred and fifty years no



added precious secret in ceramics has been discovered. Florian ware suggests the question to our thoughts as to whether the man and the time have arrived.

PATE SUR PATE

THE process of decoration known as "pate sur pate" originated with the Chinese. A Chinese vase, with white flowers in relief on celadon ground, induced the Manufacture of Sevres to make experiments with the view of obtaining similar effects. The result was a new style of decoration which has been carried to a high point of perfection by M. Solon, who studied the process at Sevres, but has been connected with the Mintons of England since 1870. We have illustrated in November, 1900, some of the fine vases made by that celebrated artist and reproduce here his most famous production, the Queen's Jubilee vase.

The process of pate sur pate differs completely from the process employed for the production of Wedgwood's jasper ware, in which every detail is pressed separately into a mould and subsequently applied to the surface to be thus decorated. Pate sur pate is all worked by the hand of the artist. By a careful treatment of the various degrees of thickness of clay applied on the colored body of the piece, the subjects are modelled in delicate transparency, standing out from the

ground or gradually blending with it, recalling to the mind the sharp cutting and the mellow tints of antique cameos.

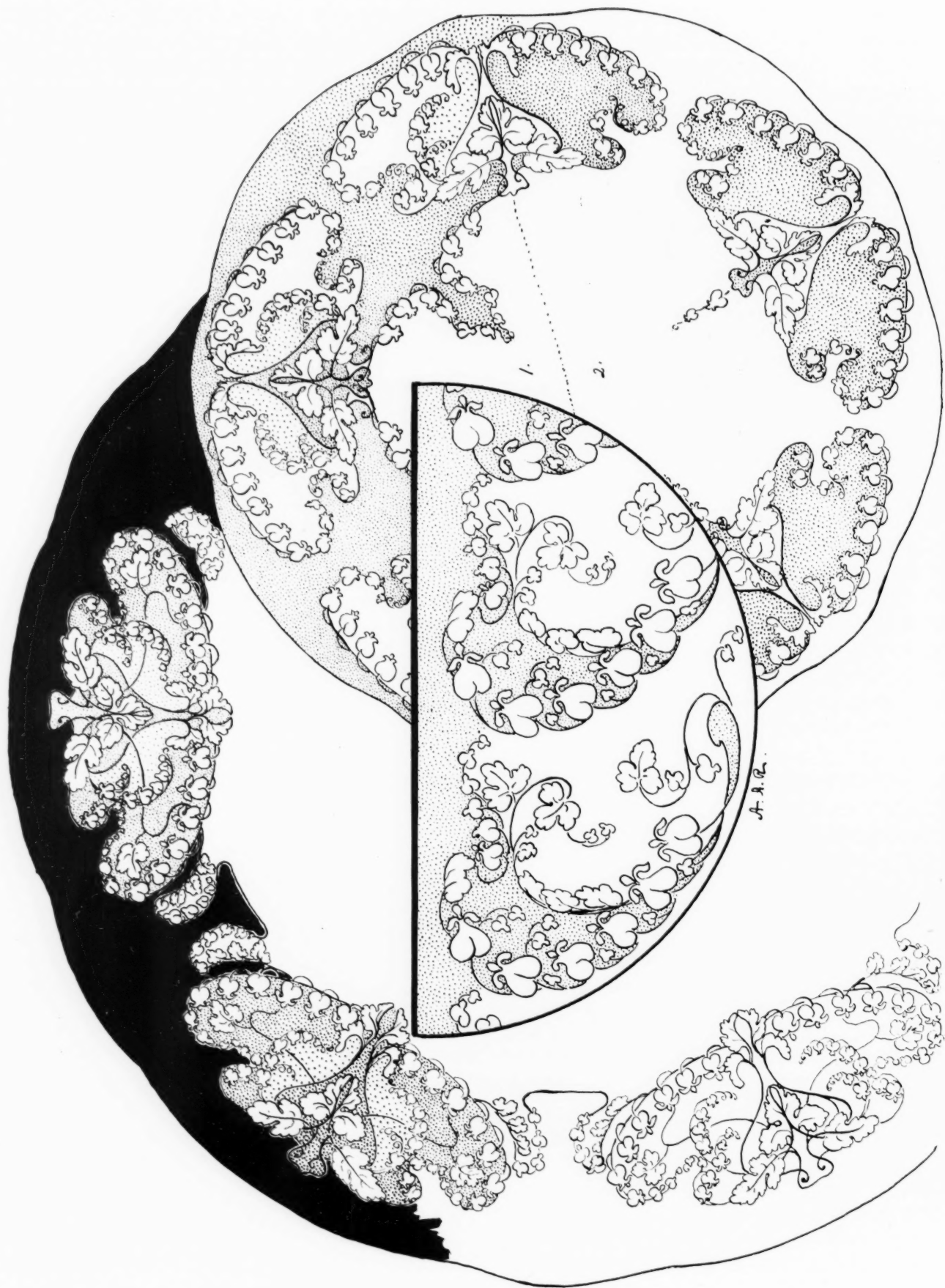
On the plain ground the design is first sketched. Then with a brush dipped in china clay diluted with water, a first coating of white is deposited to delineate the subject. Gradually and always waiting until one coating is dry before applying another, the substance increases, the thinner or the higher reliefs are obtained according to the fancy of the worker, who must be somewhat both of a painter and modeler. He has to sharply mark the minute details which otherwise would be lost under the glaze, to scrape, incise, cut out his work with the metal tool of a chaser, and, before firing, the piece is a real bas relief but without the transparency afterward produced by virification.



The vases are formed of clay colored in its bulk by the few metallic oxydes which will stand the high temperature to which they are submitted. In this manner an original is produced each time, each piece of pate sur pate being unique.

The process used now by M. Solon at Mess. Mintons' differs in some respects from the process used at Sevres, particularly in the variety of colored clays used for the body of the vases, the bright red, the dark yellow, the deep black and other colors having never been attempted anywhere else in the bulk of the paste.

Original photographs of figures and landscapes by Mr. Clarence H. White are on view in the art galleries of the Pratt Institute, in Brooklyn.



BLEEDING HEART DESIGN FOR PLATES AND FINGER BOWL—ADELAIDE ALSOP-ROBINEAU

(Adapted from designs by Miss C. Blackburn, England)

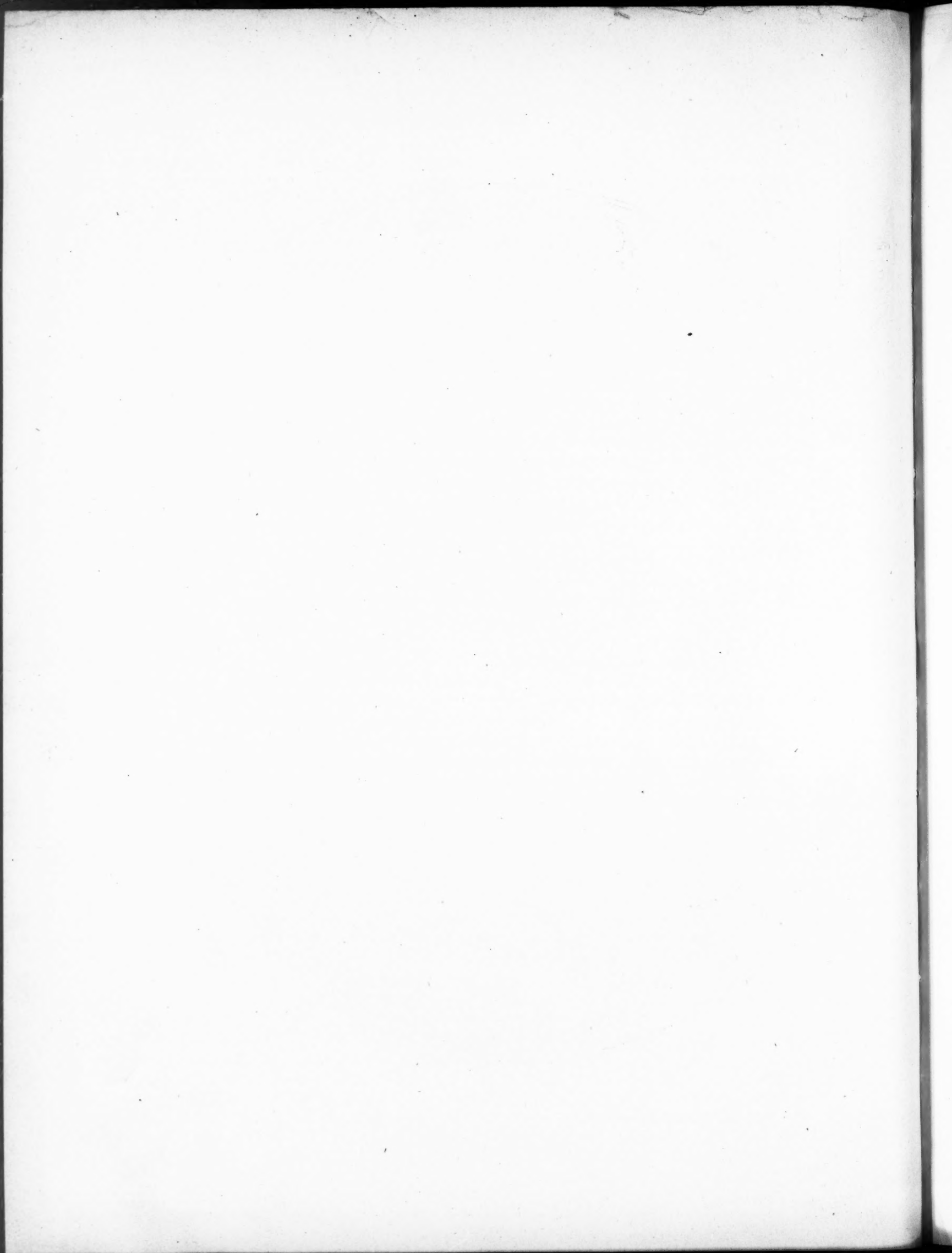


PITTSBURGH
SCHOOL OF DESIGN
FOR WOMEN

DESIGN FOR PLATE—Mrs. ANNA B. LEONARD

APRIL, 1902.
SUPPLEMENT TO
KERAMIC STUDIO.

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TREATMENT OF "BLEEDING HEART DESIGNS"

Adelaide Alsop Robineau

THESE designs are adapted from designs for lace by Miss C. Blackburn, of England, and must be treated daintily. For the plate design we would suggest a tinted edge of a soft grey green using the color of that name or the grey shade of celadon. Make the dotted background a delicate pink for the space in finer dots and a pale yellow for the coarser dotted space. Put in the leaves and stems with green gold; the flowers with Roman gold. Outline all delicately with Brown 4.

For the finger bowl in glass, ground the dotted space *inside* the bowl with ruby or green stain and carry out the design on the outside in green and yellow gold with or without black outlines. For the saucer or bread and butter plate, tint the ground with Yellow Ochre $\frac{2}{3}$, Brown 4, $\frac{1}{3}$, adding $\frac{1}{3}$ flux. Inside of design tint the white spaces ivory yellow, light, coarse dotted spaces, Yellow Ochre, and finely dotted spaces, Brown 4. Make the leaves a pale green, treat the flowers in flat pink enamels and outline all in brown, or leave the ground white, tinting inside with the Yellow Ochre and Brown 4 mixture carrying out design in same way or with gold outlines. The design would also be very decorative carried out in flat blue and green enamels on a white ground.

TREATMENT FOR PLATE (Supplement)

Anna B. Leonard

THE turquoise color used in bands is composed of Deep Blue Green one-third, and Night Green two-thirds. To this mixture add one-sixth flux to insure a good glaze. Also add a touch of black to tone the color.

For the shades of blue in the blossoms, the same color is used, adding more or less Dark Blue (Lacroix.)

The blossoms, stems and leaves are enamel. First a body enamel is made by using Aufsetzweis two-thirds, and Hancock's Hard Enamel one-third, adding about one-eighth flux to this mixture.

This enamel mixture is then tinted with the blue mixture, making the different shades of blue enamel, according to the quantity of blue used. It must be remembered that the blue or color in enamel fires darker than when it is used alone. The light and dark shades of green are obtained by adding the greens to the mixture of enamel.

To color enamel for the light green shades use Apple Green and Mixing Yellow half and half, then add Brown Green and a very little Ivory Black.

When the darker shade is desired add to this more Brown Green and Chrome Green 3B. Add this to the enamel mixture until the desired shade is obtained, allowing always for the darkening change in the fire.

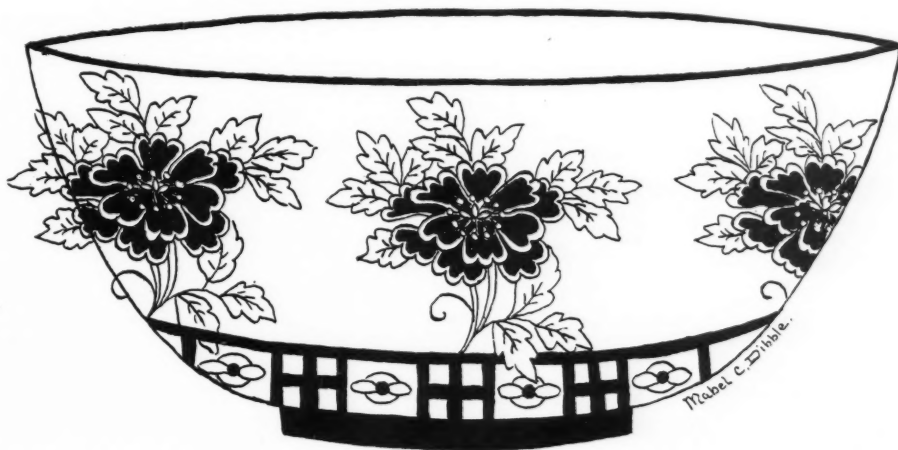
The outlines are in Brunswick Black with a portion of Pompadour red added, enough to give a warm tone of brown, but not red.

This design may be varied, the small panels back of the design may be of gold, or of gold dots. The whole design may be outlined in gold instead of black. Any color may be used instead of those given.

The plate looks well in red, black and gold, or entirely of gold outlined in red.

The design may be in flat gold or raised gold on a lustre background. The form, spacing and proportion are given, so that the decorator may take any liberty with the color. The plate, as it is, represents a copy from the original.

"Edouard Manet et Son Oeuvre," by M. Theodore Duret, will shortly be issued by Messrs. Durand-Ruel. The work will be edited by M. Floury.



DESIGN FOR BOWL—MABEL C. DIBBLE

THIS design is much more effective on a celadon bowl, the cool grey green making a charming background for the blue and green enamels. Make the leaves quite grey, using Apple Green, Mixing Yellow, Brown Green and Brunswick Black, with one-eighth Aufsetzweis. The flowers are dark blue—Dark Blue—with touch of Brunswick Black and Deep Purple and one-eighth Aufsetzweis, let it be quite a brilliant blue.

The row of white dots in the center of flower is the

white enamel—one-third Aufsetzweis, two-thirds Hard White Enamel (Hancock's.) For band at base—all the solid black is dark enamel—fill in the little blocks with green, and the two oblong petals. Blue edge at top. The outline is black, two-thirds Ivory Black, one-third Dark Blue.

If a celadon bowl is used, outline, dry thoroughly and then lay in the Enamels, all for one fire. Be careful to float the blue enamels on petals not quite to the outline. The soft celadon color forms a pretty border to each petal.

LEAGUE NOTES

All work presented to the League for exhibition or in competition must reach M. T. Wynne, 11 East 20th St., not later than May 5th. The exhibition will be open to visitors on Wednesday morning, May 7th and remain open until Friday, May the 16th. Gratifying interest has already been evinced by a number of the League clubs. Several outside clubs are contemplating joining that they may have the exhibition sent to them.

At the March meeting of one League club, a design for the border of a plain rim plate was the subject. The designs were judged by a special teacher whom the club had employed. In some instances, the members encouraged by the friendly and helpful criticism, are preparing to present the same designs more perfectly adapted and executed than were their first efforts. This same club will have vase No. 405, Ceramic Belleek, for its April meeting. A similar plan of judging will be followed and the list of the vases presented will be sent to the League's exhibition.

Another club, finding it has but seven members who can do original work, has decided to be represented in the League by that number, believing that all work presented should be in every particular the thought and expression of the painter. Still another club has decided to hold a small exhibition early in May showing the work done in accord with the League's plans. From this the club's selected pieces will be sent directly to New York.

The following extracts from letters received by the Board give pleasing evidence of interest in the League's plans:

I am very much pleased with the line of work for the National League arranged for 1902, and am sure it must be a success, for it is admirably planned. I earnestly hope our club may take part in the competition and shall strongly urge it at our next meeting. We shall want the exhibition sent, without fail, to Providence and hope you can arrange for us to have it in May.

EMILY TYLER HALL,

President Providence Ceramic Club.

I am delighted with the idea that the N. L. M. P. has proposed in this comparative exhibition and think it one of the best schemes that could be thought of.

SUSAN R. RAWSON,

Secretary of Providence Ceramic Club.

There is no plan the League could have thought out, to help in the educational advancement of the individual clubs composing it, so productive of surprising and gratifying results to separate members as this comparative exhibition will be. Placing the exhibit on this basis is certainly a happy idea and the fact that all clubs will contribute ought to be a powerful incentive to good work, and call forth the very best efforts.

MARGARET G. RICH,

Chairman of Education, Jersey City Ceramic Art Club.

The coming exhibition of the N. L. M. P. impresses me as being one of unusual interest to all ceramic workers, in that it promises to be one of comparison more than of competition, the individuality of the artist through composition and technical execution, being an educational index to all students. The plan seems to suggest the weighing of true talents for the promotion of art interests through which fresh inspirations may be gleaned as well as pleasure to all art lovers.

CAROLYN B. DOREMUS, Founder of the Bridgeport Club.

I wish to congratulate you and the Board on the plans for the National League exhibition of 1902. They are most complete and show plainly the thought and the care expended on them by the committee. A "Comparative Exhibition," the name itself is attractive and interesting and should appeal to every club and every League member throughout the country. The efforts of a committee, however earnest and intelligent, are of little avail unless supported by those for whom the efforts are made. With this support (and it should be freely given), the exhibition cannot fail to be of great educational value. It gives me pleasure to write that an unusual interest was evinced by the members of the M. A. L. of Boston at a recent meeting. While it is too early to say to what extent our club will be represented, I can say definitely that it will avail itself of the opportunity of receiving the exhibit, and if circuit arrangements permit, would be glad if it could be seen in Boston early in June.

Yours sincerely,

ELLA A. FAIRBANKS,

President of Boston League of Mineral Painters.

The Board desires each member of the League to feel he or she has been personally invited to contribute to this exhibition, and will use the utmost care to insure the safety of the pieces entrusted to its keeping.

L. VANCE-PHILLIPS, Pres.

The annual meeting of the Brooklyn Society of Mineral Painters took place on Wednesday, March 5th, at the home of Mrs. Knapp, Lefferts Place. After the regular business and election of officers, an interesting program, consisting of papers on the life and works of Puvis de Chavannes, by Miss Ida Johnson, and John S. Sargent, by Mrs. Field, were read. The date of the club's spring exhibition, which will take place at the "Dutch Arms," Carroll St. and 7th ave., was fixed for Tuesday afternoon and evening, May 6th. Pieces to be shown at the National League's exhibit, or entered in the medal competition will lend interest to this affair. The calendar for 1902-3 contains many new and novel features, insuring for each meeting an attractive program. The officers for the ensuing year are: Mrs. Worth Osgood, President; Mrs. E. P. Camp, Vice-President; Miss Ella L. Bond, Recording Secretary; Mrs. James Mastarman, Corresponding Secretary; Mrs. Theo. Field, Historian; Mrs. K. C. Gove, Treasurer.

CLUB NOTES

The second annual exhibition of the Providence Ceramic Club was held in December last, opening with a private view to friends of the club on the evening of the 11th, and to the public the following days. The exhibition was largely attended, and the club received high praise and generous support from the public. The work was of a much higher quality than that of the year previous, and showed earnest endeavor and a marked improvement. The exhibition consisted of miniature and figure work, underglaze, enamel and jewel work, and some exquisite conventional designs, as well as flower decorations.

The New York Society of Ceramic Arts held its February meeting at the Waldorf-Astoria. The members listened to an inspiring talk from Mrs. Ripley on the "Possibilities of Porcelain Decoration."

The following letter has been received from San Francisco: "The California Ceramic Club is filled with enthusiasm over the prospect of having the Comparative Exhibition of the National League come to San Francisco. China decorators from British Columbia to Mexico are planning to be here at that time. As soon as the date is fixed, arrangements will be made to install the exhibit in the Hopkins Art Institute, and we will advertise it extensively so that all on the coast may take advantage of the opportunity.

The members of our club are all hard at work, and looking forward to the great pleasure it will be to see work from the best artists of New York, Chicago and other eastern cities. It is without doubt the greatest educational movement made by the league, and has awakened interest everywhere.

Mrs. Katherine Church has just arrived home from New York and during her short stay here is filling us to overflowing with good resolutions to work for an exhibit worthy of the league."

The regular monthly meeting of the "Bridgeport League of Ceramic Art," was held on January 20th, at the "Hall Home." The President, Mrs. Philip L. Holzer, presided, and after a short business session, introduced Mrs. L. Vance Phillips, president of the National League of Mineral Painters,

as the guest of the club. Mrs. Phillips interested the club in the comparative exhibition of the League which is to be held in May. After the informal talk she demonstrated the painting of a figure on porcelain, which instruction was appreciated and enjoyed by the members. During the month the club were the guests of the "Central Club" of Norwalk. The afternoon was given to a parlor lecture on "Ceramics" by Miss Maria A. Wilde and was richly illustrated by specimens. The lecture was both entertaining and instructive and the Norwalk Club furnished a treat for the Bridgeport Club.

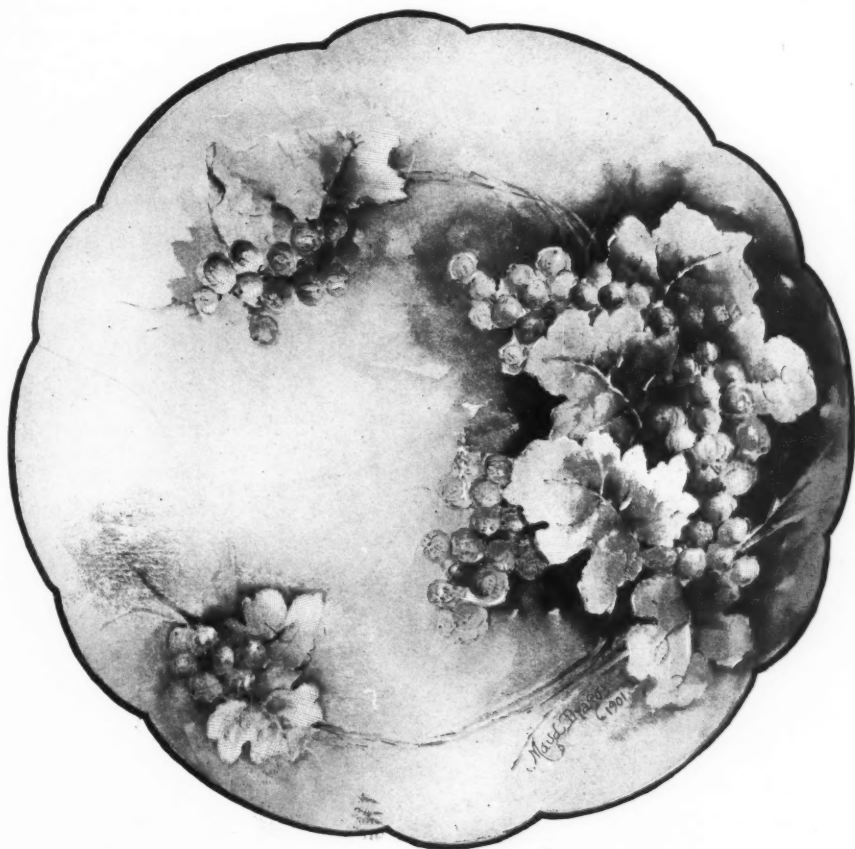
IN THE STUDIOS

Mr. Franz A. Bischoff has an interesting exhibition at M. T. Wynne's, No. 11 East Twentieth street, New York, where he is now having classes daily and meeting with his usual success. A study of grapes painted on tiles and framed in black is attracting attention for its color and tremendous technique. Mr. Bischoff is a wonderful colorist and understands thoroughly the glazes and chemistry of his materials. His small tiles of birds are fascinating bits, and his large vases with flowers painted on them, are studies in color, his leaves are always so exquisitely painted. We hope that as many as possible may see his exhibition before it is taken from New York. Our space is too limited to go into full detail, which is not necessary, as china decorators all know the artist by reputation at least, and there is only one Bischoff.

THE celebrated Garland collection of Chinese porcelains, which has been for many years on exhibition at the Metropolitan Museum of Art, in New York, has been sold by the estate of Mr. Garland to Duveen Bros., the New York dealers, and then resold by Duveen Bros. to Mr. J. Pierpont Morgan. The exact price paid by Duveen Bros. is admitted to be close to \$600,000, and there is no doubt that they have resold the collection at a considerable advance. This was considered as perhaps the finest collection of Chinese in the world, not as large as the Grandidier collection in the Louvre, but more select, and better than the Salting collection in London which ranks second; the best known specimens which it was possible to buy had been secured regardless of price. It is said that the price paid by Duveen Bros. is larger than the original outlay spent in forming the collection.

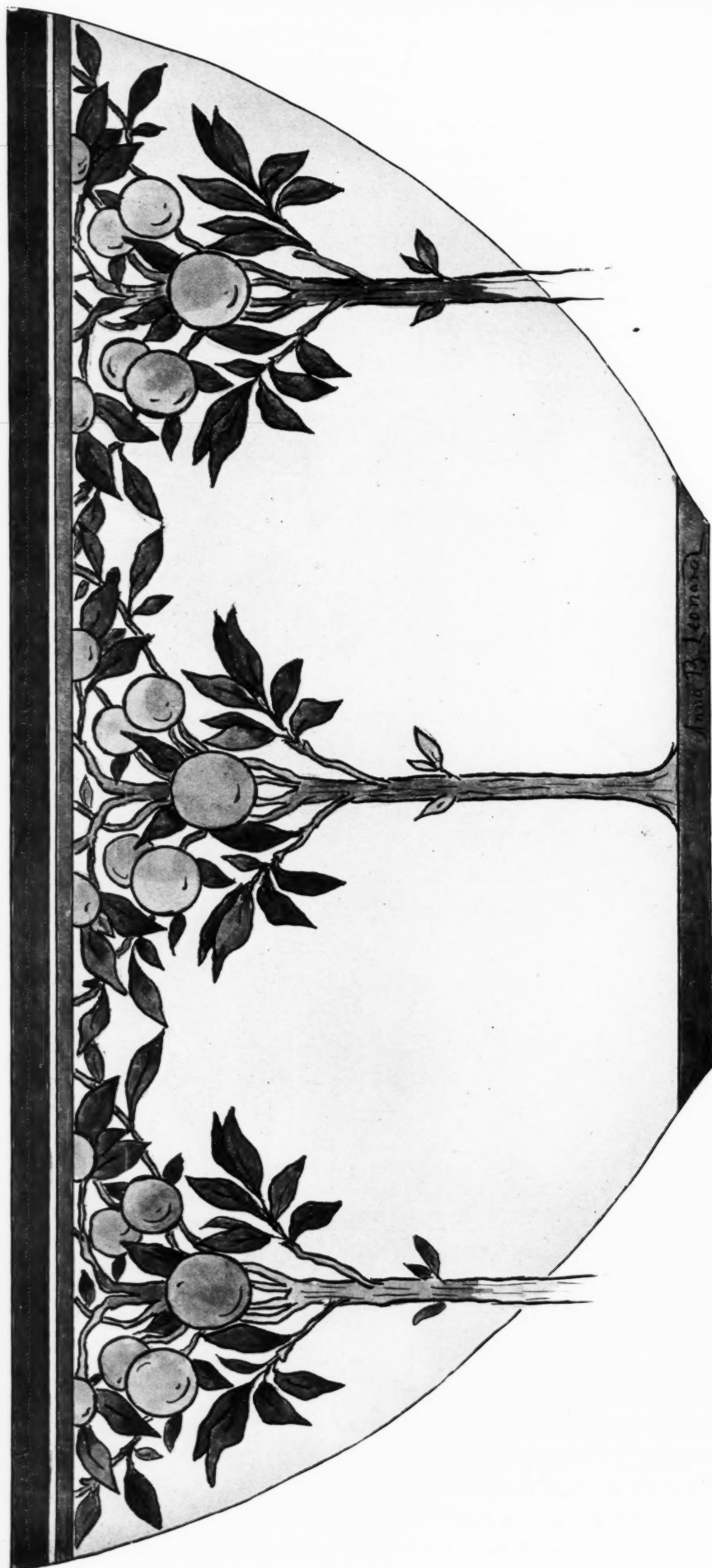
Among the many famous specimens of the Garland collection is the "red Hawthorne" vase, black ground, a unique piece which Mr. Garland bought from Mr. Salting for \$25,000, and the Blenheim blue and white Hawthorne jar, which would also bring many thousand dollars. Other fine pieces are nine small eggshell porcelain plates of the *famille rose*, called the seven border back-rose plates, for which Mr. Garland must certainly have paid from \$3,000 to \$4,000 each.

It is gratifying to know that the collection will remain in this country and will be on exhibition at the Metropolitan Museum as before. Mr. Pierpont Morgan is already the owner of the finest collection of old European faïences in the world.



CURRENT FRUIT PLATE—MAUD DRAGO

THE enamels are in reds, yellows and yellow brown. Apple Green, Yellow, Moss Green, Brown Green and Shading Green are used in the leaves, also Violet of Iron in some of the shadowy ones. Washes of Silver Yellow or Albert Yellow, Yellow Ochre, Violet of Iron. Copenhagen under the shadowy clusters of fruit and leaves.



ORANGE BOWL—ANNA B. LEONARD

TREATMENT FOR ORANGE BOWL

Anna B. Leonard

THE design is first outlined with black and Pompadour Red; just enough of the latter to give a warm brown color, but not red. After the outline is drawn fill in the design with flat washes of enamel.

To a body enamel (two-thirds aufsetzweis, one-third Hancock's Hard Enamel, and flux about one-eighth of the mixture), add the greens and yellows as the tone is desired. To color enamel for the oranges use Mixing Yellow and Orange Yellow, and for a darker shade add Pompadour Red (German) and a little black. To color the enamel green use a mixture of Apple Green and Mixing Yellow, (Lacroix) half and half, adding a little Brown Green and Black to tone down the vivid green, and for the darker shades of green use with this mixture Chrome Green 3B, and more Brown Green and Black.

The wide band on the top and bottom is dark green, and the narrow band is Silver Yellow with a little Yellow Brown (German) and black added.

This same design looks well with a background of yellow brown lustre with the leaves in bronze and the oranges in

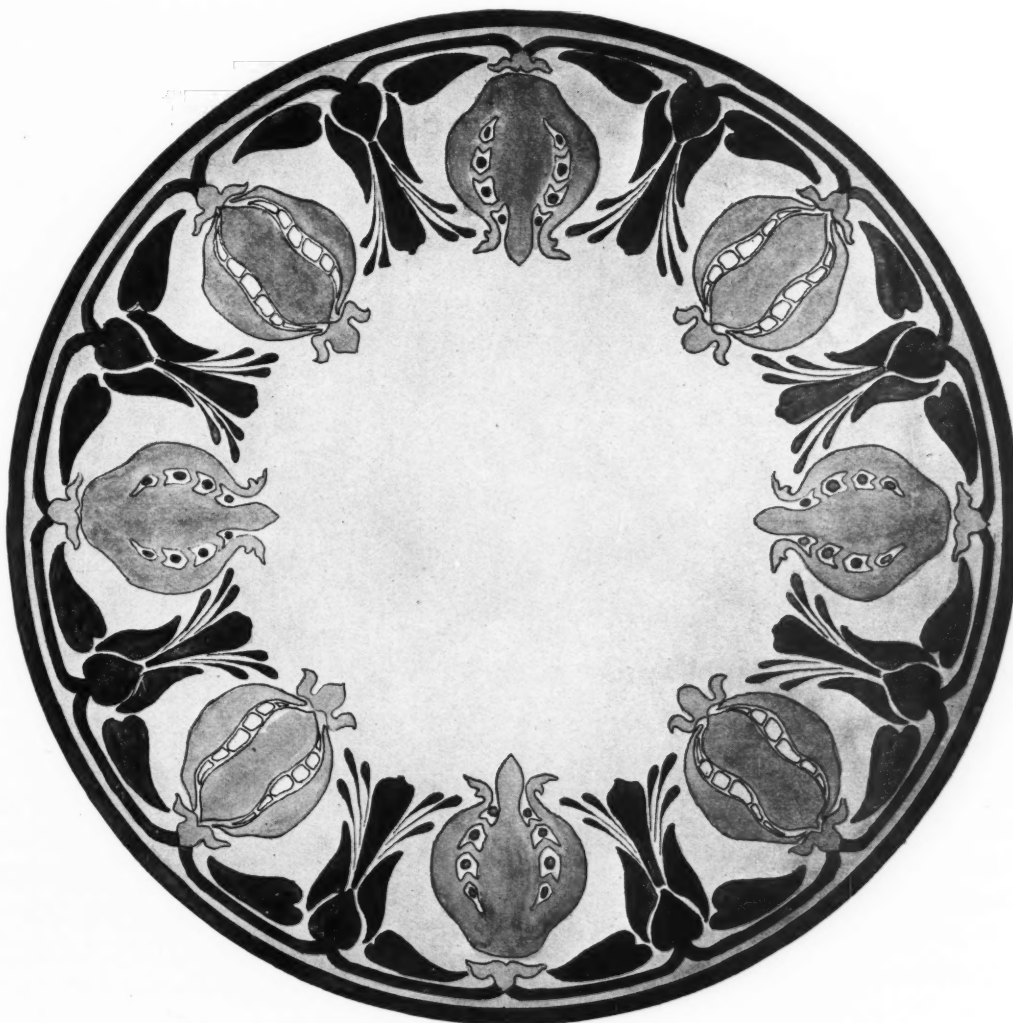
gold. Wide bands bronze and the narrow band gold. In the first treatment the background may be left white or it may have a light tint of Yellow brown with a little black—to give an old ivory color. But to leave the background white gives a quaint appearance. The same design drawn larger looks well on a punch bowl, more leaves could be massed at the top to keep the right character and proportion.



RECIPE FOR LIQUID BRIGHT GOLD

Miss Emily Peacock

DISSOLVE 1 drachm of gold in $\frac{3}{4}$ oz. of Aqua Regia. Add 6 grains of metallic tin, using more Aqua Regia if required to dissolve it. Pour with constant stirring into a mixture of $\frac{1}{2}$ drachm of balsam of sulphur and 20 drachms of oil of turpentine; as it stiffens, add $\frac{1}{2}$ drachm of oil of turpentine and mix well. More gold gives brighter effect, and more tin a violet tinge. Balsam of sulphur is made by boiling together in a covered vessel 1 part flowers of sulphur and 4 parts oil of lavender until the mass thickens.



DESIGN FOR BONBONNIERE OR PLATE—ETHEL PEARCE CLEMENTS

GROUND should be a cream tint made of $\frac{2}{3}$ Yellow Ochre and $\frac{1}{3}$ Brown 4. Pomegranates same color darker, the seeds of the pomegranates the same with additional touch of Meissen Brown. Edge and leaves Brown Green $\frac{1}{2}$, and Grass

or Moss Green $\frac{1}{2}$. Petals Pompadour, painted lightly so as to make it deep pink.

This design would be very appropriate for a plate, fully as much as for cover of bonbonniere.



CRACKER JAR—EDNA E. LA GRANGE

La Grange

CRACKER JAR

Edna E. La Grange

AFTER drawing the design carefully tint the background an even tint of Dark Olive Bronze Green, and the flowers Black No. 1. Then outline in Yellow Gold. For the second fire go over the Yellow Gold again, and vein the leaves with

Green Gold. This is also attractive in lustres. Paint the background Dark Olive Bronze Green and the flowers Violet, with a few touches of Ruby Purple. Shade the leaves with Moss Green, Apple Green and Shading Green. Outline with Yellow Gold. For the second fire cover flowers with Rose Lustre, and the leaves Green Lustre. Go over the Gold once more and paint the handle Yellow Gold.



SQUIRREL CORN DESIGN FOR CUP AND SAUCER—CHAS. BABCOCK

GROUND, two shades of cream; Squirrel corn, white with yellow tips; Leaves light green on darker green ground—Outline, black.

Narrow edge—Two bands of gold, pale blue ground,

white design with red jewel in center, green jewels between; also green in small form inside of white design, white or pale yellow ring around red jewel, finish inside rim of saucer with gold line. The narrow border alone makes a good decoration.

BIRTHDAY CUPS AND SAUCERS

Fanny Rowell



THE jewel of the month, supposed by all heathen and some Christians to be the lucky stone, should be used in the decoration, wrought out, cleverly, of course, by skillful handling of enamels with tiny gold settings on the china. Pearls and turquoise we have suggested in ornament times without number. Now try the emerald, the ruby, the garnet and the sapphire. Mix the color with hard enamel, so hard that it must be fired enormously hard to glaze. Then it will not snip off. The tendency to snip in enamels is brought on by too much oil, in conjunction with soft enamel powder. Mix a tube of Aufsetzweis with two bottles of powdered relief white. Use only clear turpentine, no more oil. The Aufsetzweis in tube is splendidly hard, but is oily enough for three times its size. Oil is not needed to make enamels hold together in the firing, but blisters them and makes them frail. The same proportions could be mixed in smaller amounts.

The flower of the month should be used as the first scheme of the decoration. Let the body coloring of the cup and saucer be the favorite color of the owner of the birthday, who is to own the cup, or the color of the birthstone may be used. As there is no doubt about who is to own the cup, put on the monogram. In the monogram comes a fine opportunity to use the jewel effect.

The combinations of jewels and flowers suggest a wealth of ideas. They go most exquisitely together and should make the least original people strike out strongly with strokes in a new direction.

	JEWEL.	FLOWER.
January,	Garnet.	Snowdrop.
February,	Amethyst.	Primrose.
March,	Bloodstone.	Violet.
April,	Diamond.	Daisy.
May,	Emerald.	Hawthorne.
June,	Pearl.	Wildrose.
July,	Ruby.	Lily.
August,	Moonstone.	Poppy.
September,	Sapphire.	Convolvulus.
October,	Opal.	Hops.
November,	Topaz.	Chrysanthemum.
December,	Turquoise.	Holly.

JUST A FEW IDEAS THAT MAY BE ELABORATED.

For *January* birthday cup and saucer, use the deep crimson, garnet color for grounding, under a design of pure white snowdrops, painted naturally, with their surrounding leaves. The cream white snowdrop, with its tender gray shadings, is a very decorative idea, and conventionalizes well, very much as one could arrange the December Holly. The monogram could be at the side of the saucer in raised paste and enamel effect to imitate the garnet.

For *February*. Paint the primrose against a white ground with jewelled chain work of raised gold and amethysts in the design, or a border on cup and saucer may be painted with primrose design, and the rest of the china decorated with violet lustre, afterwards partly or lightly colored with yellow lustre, which contains a great deal of the coloring of the amethyst stone. Violet lustre may be used without yellow, but intensified in parts by a second application of violet. Flat gold work is the best finish for body coloring of lustres.

For *March*, use the violet. Hundreds of designs that have been published of this popular flower would be appropriate for this. Let the flowers blend towards the crimson coloring of the bloodstone, and have a border of the jewels against gold.

For the *April* lady, the daisies may be placed on the china in a conventional design that brings in the shape of diamond, and let them be surrounded by gold and paste as a precious jewel would be set. These birthday cups may be very elaborate, not every day affairs. The daisy is fine for conventional ornament.

May abounds in ideas and possibilities. The hawthorne is such an exquisite flower for dainty decoration. The emerald as a jewel may be used, or for color (grounding or tinting) emerald green dusts on well, or it may be used in narrow bordering inside the cup. Besides painting the May Hawthorne, the shape of the flower in flat gold and silver and paste may be used as borders on outside of cup, and on the saucer or around panels of the painted hawthorne.

For *June*, pearl color and pink is charming. Have a pearl cup or a pink one, with wild roses arranged in a design, and have a wealth of pearls around the edge of cup and saucer, so perfectly placed that they will last a life time of birthdays.

In splendid contrast for a *July* birth gift is the lily, which may be painted in miniature against a ruby ground. Or the lily of the valley, prettily grouped against a light ground, and the ruby brought in only as a border. With all of these designs there is great opportunity for clever monograms.

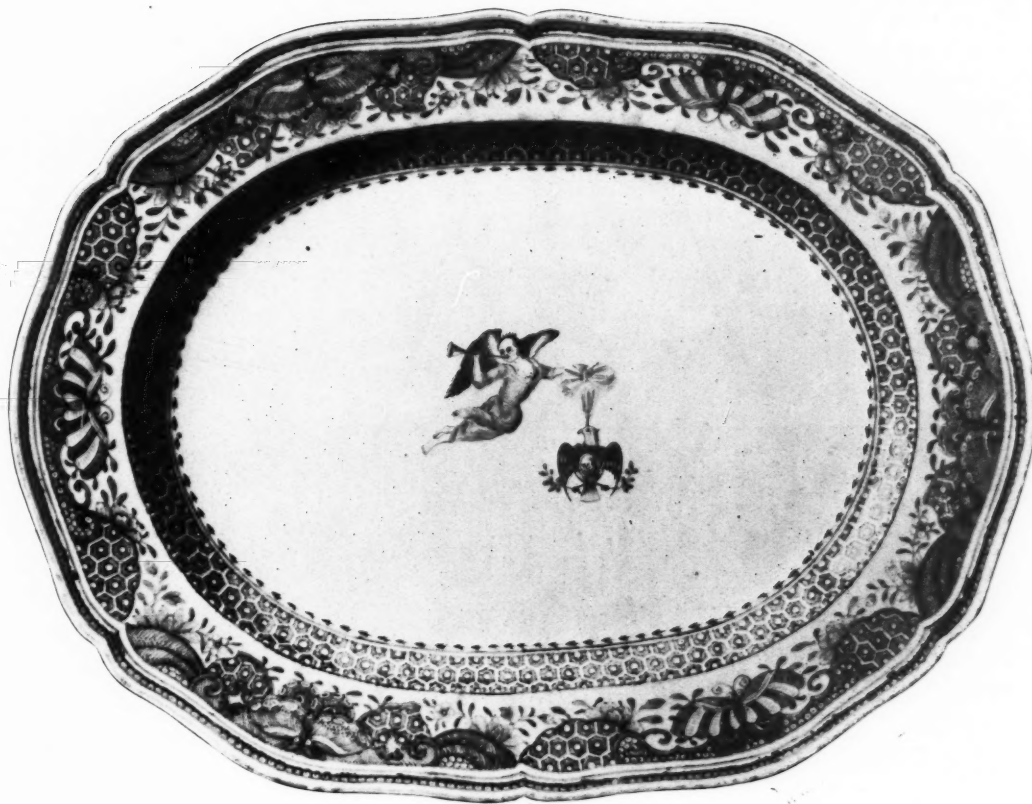
For *August* the moonstone could be set in heart shapes, and masks of the lion's head could hold the shapes together, for the lion is also the emblem of August. The poppy could intertwine and hold the shapes. Pink or crimson or yellow poppies suggest great variety to choose from for coloring.

For *September* the convolvulus or morning glory suggests strength of colors, and delicacy, and the sapphire tones in well, either for a tint or for a jewel. Where the cup flares a great deal, follow the English custom of painting the inside of the cup and the saucer alike, giving a solid tinting or different decoration, paste on jewels to the outside of the cup. Rhymes, appropriate inscriptions, etc., may be placed on the base of the cup, or around the inside band of the cup, where the good wish or the toast is appropriate. It should be well lettered, not written, but in a style to suit the character of the decoration.

October birthday is supposed to be the only lucky one for the opal stone, so try to give the idea by opalescent coloring in lustres, with a conventional design of hops as a border, a design three times repeated, with a centre space for monogram.

The *November* chrysanthemum in miniature, as a painting on the cup, or in spaces, with the topaz as an ornament, may be graceful, but we like the flower better as a border, with a chain of topaz stones to finish.

Turquoise and holly for *December* should have some turquoise grounding, and some dainty holly berries in design. The leaves surrounding the berries could be of dark green lustre, and the berries of mineral colors. Dignity and simplicity should be regarded in large cups. Horns of plenty, garlands, and classic ornament are always appropriate. Persian designs could be best carried out with the chrysanthemum colors for November, with a topaz set in certain places. Many of the flowers and jewels suggest a French style of decoration.



Small platter, 10 $\frac{5}{8}$ x 8 $\frac{1}{4}$, from the set of Canton china decorated with the insignia of the "Order of the Cincinnati," once the property of Gen. George Washington.
In the collection of Chas. L. Hamilton, Wm. Penn, Pa.

THE COLLECTOR

"ORDER OF THE CININNATI" CHINA

BY courtesy of Mr. Chas. L. Hamilton, of Wm. Penn, Pa., we are able to give a reproduction of a small platter from this famous set, once the property of Washington. Mr. Hamilton writes to us:

"Some time since I promised you a photograph of small platter, one of a set given to Gen. Geo. Washington by officers of the French Army about the year 1784, commemorative, as I understand it, of the event of their joining the 'Society of the Cincinnati.' I purchased it from the estate of the late J. Colvin Randall, to whom it was presented by Mrs. Robert Colton Davis."

The platter is 10 $\frac{5}{8}$ by 8 $\frac{1}{4}$ inches, of Canton china, white with rather bluish cast; the oval bottom of the back is rough and unglazed.

The border is quite a dark deep blue; about $\frac{1}{4}$ inch from the edge is a narrow band of gold partially worn away. The inner circle of arrow heads is of gold and quite perfect.

The central decoration represents the insignia of the Order of the Cincinnati, consisting of the figure of Fame with a gold crown. The trumpet is gold, except at the extreme end where there is some shading of brown. Fame wears a bright green gown and a glowing scarf of royal purple. Her wings are brown with indications of gold. The bow or ribbons from which the eagle is suspended are lavender, and between the lavender ribbons and the head of the bird is a short bar of gold. The eagle has black head and feathers, and a light green wreath around the neck; the wings are gold and perfect, the legs and claws also gold. The tail is brown, white and gold, and the olive branches in each claw are light green. The narrow rim of the medallion is light green and men therein are brown with indications of gold."

It will be seen that Mr. Hamilton is among those who believe that the set was given to Washington by officers of the French army. Opinions on this point are conflicting. The Custis family who inherited it believed that it had been given by the members of the Order of the Cincinnati, yet the records of this Society do not mention the fact. Mr. R. T. Haynes Halsey, after careful researches, has come to the conclusion that this set was made in China under the direction of Capt. Samuel Shaw, a Bostonian, who, with Gen. Knox, had organized the Order of the Cincinnati, and was trading agent for the owners of the "Empress of China," the first vessel to hail from this country directly to Canton, then the only open port of China. In his journal Capt. Shaw relates how he wished to have the insignia of the Order of the Cincinnati reproduced on a set of china, and how his wishes were gratified only in part, as the Chinese painters who had charge of the work, and who were excellent copyists, were unable to combine the figures, separate engravings of which had been given to them, with the least propriety.

This was in 1784 and additional evidence that the set was made at that time is the fact that Gen. Knox owned some pieces of it with his initials; also that an advertisement in the *Baltimore American* of Aug. 12th, 1785, announces among the numerous varieties of china which formed the cargo of the "Pallas," just arrived from Canton, "blue and white stone china cups and saucers, painted with the arms of the Order of the Cincinnati."

If the manner in which Washington came into possession of this set of Canton china is not clearly established, there is no doubt that it belonged to him, as it is mentioned in the will of Martha Washington, and pieces of it long reposed at Mount Vernon and Arlington among the relics collected by Washington's grandson, George Washington Parke Custis. They were inherited by the latter's daughter, Mary Custis,

the wife of Gen. Lee, and on the outbreak of the civil war, were seized by the Federal forces and now repose in the National Museum at Washington. Pieces from that set occasionally come up for sale. A plate last winter in New York brought \$275.

LOWESTOFT DECORATION ON OLD ENGLISH PORCELAIN

WE reproduce here two extremely interesting pieces of early English porcelain, which on first examination any collector would pronounce to be specimens of genuine English Lowestoft. The shapes are evidently English, the ware is of the soft bone body characteristic of the English porcelain of a century ago, the glaze very white where not discolored by age, although by comparison with hard porce-



Herculaneum Porcelain with Lowestoft Decoration—Marked.

lain it would probably appear to be a slightly creamy white, the decoration is identical to that of the so-called Lowestoft ware. But on close examination, the impressed mark of "Herculaneum" is found on both pieces, on the raised edge of the base, in small capital letters more or less worn out, so that in this unusual place it is difficult to find, even when one looks for it, knowing that the pieces are marked.

The Herculaneum Pottery of Liverpool was established in 1796 and closed in 1833. The production of porcelain ware was commenced in 1800 and continued to the close of the works. The mark most generally used was "Herculaneum" in capital letters impressed, although after 1822 this was generally replaced by the mark "Herculaneum Pottery." The decoration on Liverpool china is, as a rule, more elaborate than the specimens of our illustration. On the other side it would not be safe to conclude that all porcelains with somewhat similar decoration must be Liverpool. In fact it is almost impossible to identify *unmarked* specimens of these early English porcelains with so-called Lowestoft decoration, and which have been supposed



Old English Porcelain with decoration somewhat similar to Lowestoft, Unmarked. By courtesy of Arthur True & Co., New York.

to be genuine Lowestoft. A number of them will undoubtedly, after further investigation, be recognized as of some other make, and it is probable that many are either Liverpool or Bristol, the latter, if the body is hard porcelain. We understand that some of the best authorities are beginning to believe that no porcelain whatever was made at Lowestoft, only pottery with blue decoration. Mr. Barber is gathering data and facts on the subject which will be published later on.

We will not venture to say what the fine pieces of our second illustration are, as they bear no mark. The decoration is not as truly Lowestoft as on the tea pot and creamer illustrated above, the festoon border being more elaborate than the ordinary Lowestoft festoons. The porcelain is also white and of course like any of the other English porcelains of the time. But this set, of whatever make it is, and notwithstanding the fact that the sugar bowl does not exactly match the tea pot and creamer, is remarkably fine on account of its excellent condition. This is not the case with the Liverpool pieces of first illustration, which are somewhat chipped, cracked and discolored.

HIRSCHVOGEL JUG

THE sale of the contents of the 11th Century Castle of Mainberg (Germany) took place in Berlin last October. It is owing to the death of the owner that this unique collection came to the market, consisting of wood carvings, painted glass, early German drinking vessels in stoneware, faience and enameled glass, weapons and armour, pictures, metal work and



bric-a-brac. The *clou* of the sale was the unrivaled and highly representative collection of early German drinking vessels of stoneware, faience and enameled glass, comprising specimens from practically every known factory of importance, Cologne, Teerburg, Rouen, Fricken, Nassau, Nuremburg, Bayreuth, Altenburg and Kreussen. By far the highest price for an individual vessel was £180 for the Hirschvogel jug here illustrated, the finest known example of the work of the celebrated family of that name who were master potters at Nuremburg from 1471 to 1564. This particular specimen is 20 inches high and decorated with scenes from the life of Christ, notably the Crucifixion, in bold relief, and was well worth the price paid for it. Two Kreussener mugs sold respectively for £65 and £62, 16s, and other drinking vessels of various makes fetched from £15 to £36 a piece. (*The Connoisseur.*)



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TO those interested in artistic work on leather the following suggestions from "Leather Work," by Leland, will be of interest:

"There are in Salzburg and also in the Vienna Museum, folio volumes, the covers of which are decorated with dragons and ornaments in cut leather."

Anybody who can simply draw could execute these patterns perfectly, but these covers are so curious and beautiful that facsimiles of them are found in most European Museums.

○ ○ ○

Take a piece of fine hard saddle leather and draw on it a figure in outline with the point of a penknife, cut a very fine line just entering the surface, little more than a mere scratch. When this is done apply a *fine* tracer, which is like a bent awl

or wire, and which may be made with a piece of knitting needle set in a handle. All the dampening required for this work is a very sparing use of the sponge.

When the outlines are completed and the work is quite dry, take a fine water color brush and with care paint any color you please into the lines. The ground may be slightly matted or stamped if desired.

Form outlines in the usual way. Put in any background desired, according to the object decorated; stain the jonquils yellow, the leaves a yellow green.

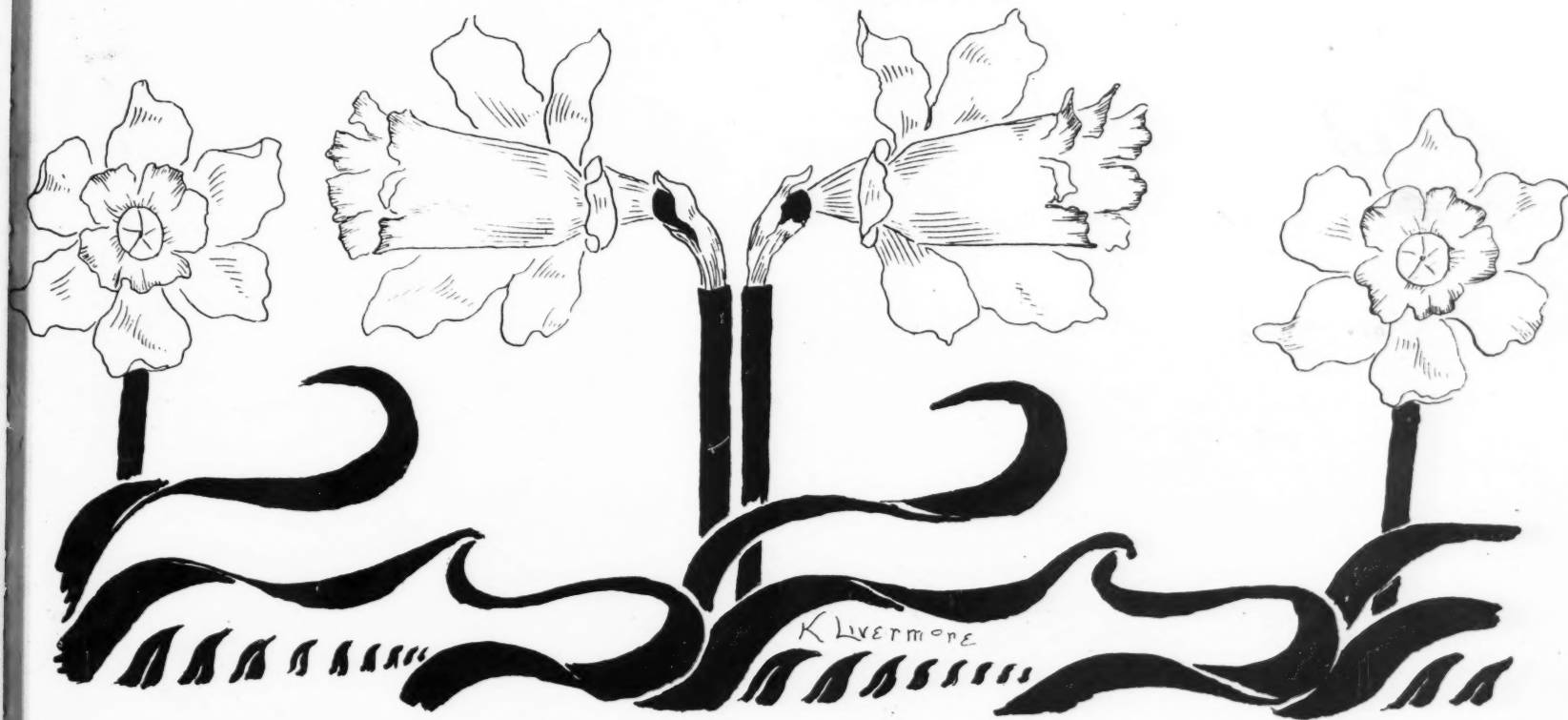
KATHERIN LIVERMORE.

○ ○ ○

ANSWERS TO INQUIRIES

MISS F.—We know of no work on the history of Pyrography and have made inquiries at several publishing houses. The Butterick Publishing Co. issues a small booklet on pyrography, but it can scarcely be called a history as it refers only in a remote way to the early art.

If any of our subscribers know of any books, magazines or newspaper articles on this subject we would be glad to have them inform us.



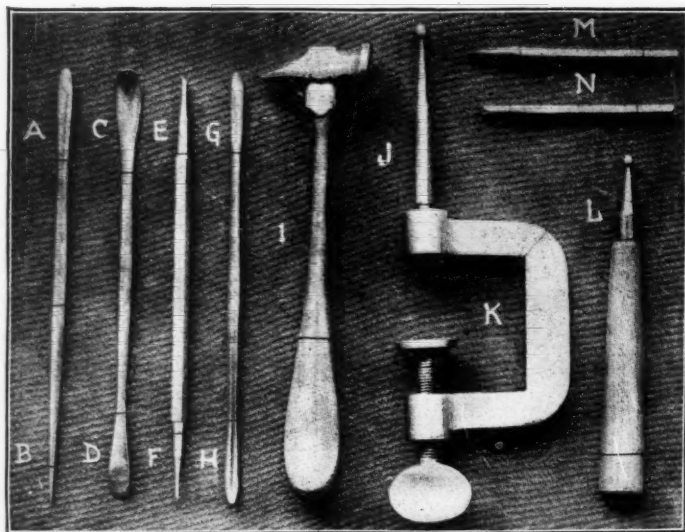


Fig. 1—Tools for relief work on leather.

CHISELED AND REPOUSSE LEATHER

[From an Article in Art et Decoration by E. Belville.]

IN no country has artistic decoration of leather met with more favor than in France. Among the many processes used, *repoussé* work and its variety, *chiseled* work, are perhaps the most resourceful, well worthy of tempting true artists. We reproduce from the French Magazine, Art et Decoration, some practical information and illustrations by Mr. Eugene Belville, and we would advise those of our readers who understand French to secure his recently published book "Le cuir dans la décoration moderne—Ch. Schmidt, Editeur."

The words *chiseled* and *repoussé* indicate two phases of an identical process. *Chiseled* is applied to relief work obtained by cutting out of the thickness of the leather. It is confined to the outside part, and its highest plane remains that of the

surface of the leather before work, while *repoussé* work obtains the relief effect by pushing from the flesh side, which makes the skin bulge out on the outside.

Both processes can be used on all kinds of tanned skins, but not on skins which have been treated with fatty matters, as the latter prevent absorption of water, which is an essential condition for relief work on leather. As a rule pigskin is either too dry or too fat; oxskin, which is sometimes used, is too hard; sheepskin, very easy to work, is not solid enough and does not stand incising; maroquin or goatskin has a coarse grain which retains too much the marks of the work. The different grades of cow and calfskins remain the most useful material.

Tools are simple. They might be confined to a penknife and a metallic chisel, but there are a few other very convenient tools: The *straight chisel* (Fig. A) in metal and the *tracing point* (Fig. B) can be on the same shaft. The point must be dull; vertically applied, it must make a slight cavity but not go through. The chisel must be of a long oval form, the sides and end must not be sharp. The penknife may be of any shape, but it must cut perfectly and not be flexible. The thickness of the blade is a matter of taste, as also the way to use the knife, some preferring to push the point forward, others to cut backward.

The *curved chisels* (Fig. C, D, G, H) may have various forms and sizes. The *deer foot* (pied de biche, Fig. E, F), is useful for fine detail work. The *ball* (Fig. J and L), mounted on staff, is a most useful tool. Held vertically above the working table by a special vise (Fig. K), it is used to distend the leather for high relief. Mounted on a handle for hand-work, it is used to soften the modeling. It is advisable to have two sizes, one about one-eighth inch diameter, the other one-quarter or a little less.

Then comes the outfit of *stamps* and *indenter*s (Fig. J, M, N) which are metal staffs, the ends of which are made so as to leave an impression on the leather by beat-



Fig. 2. Beginning of incised work. The outline cut with the knife has been opened with the point.



Fig. 3. Beginning of chiseled work. Design traced with the point. The background is lowered by a slanting furrow all around the motif.



Fig. 4. The lower part shows the background lowered with the indenter. The motif is modeled with the ball and the chisel.

ing with a hammer. The most classical indenter ends with a finely striped platform which is used to smooth the surface of lowered backgrounds (Fig. 5.) Others of different sizes leave impressions in shape of pearls (Fig. 6.) Manufacturers have unfortunately a tendency to multiply the designs on ends of indenters. The simplest are the best.

One can work on a wooden table, but it is more pleasant to use a marble, or hard stone or glass table. A vase full of water, a sponge, brushes and a little wax will complete the working outfit.

The design to be used is first traced on tracing paper with a soft pencil, and the paper applied to the leather. By rubbing it lightly with the chisel or any hard body, the pencil will leave the design clearly marked on the leather. If a piece of oil cloth has been placed over the tracing paper, the latter will be protected and kept intact, which might not be the case if the rubbing is done direct on the tracing paper.

Then comes the wetting of the leather. For sheep, goat or calf skin, a wetting with a sponge or brush is sufficient. For cowhide it is sometimes necessary to dip the leather in water for about 10 minutes, letting it dry for some 12 hours before using. After the leather has absorbed the water, the pencil marks which had at first disappeared, are again visible and they must be gone over with the point.

Then the first operation is the lowering of the background by means of the chisel, which is held in the right hand like a pencil, but is directed and given strength with two fingers of the left hand applied near the tip. The design is thus outlined with a slanting furrow (fig. 3.) The position of the chisel must remain the same, it is the piece of leather which is moved and brought in a convenient position under the tool.

The flowers should then be modeled with the straight and curved chisels, the point, the deerfoot, and ball. No technical instruction can be given here. Practice and taste will be the best teachers.

The first method explained above gives very soft effects.

Incised work will give more strength, when strong rather than soft effects are desired. It must be done before wetting, following the outline with a penknife (fig. 2), cutting the leather about one-third deep. When two lines cross each other, the incision must be stopped before the point of contact. After wetting, the incision should be opened with the tracing point first, then the straight chisel should be used to bring down the sharp edge on the side of the background and lower the latter. On the side of the relief design, the edge only must be softened, either with the chisel or the shaft of the point. Then the modeling can be done as in the first method, and indenters should be used on the background to hide the leather flaws or imperfections of the work, thus giving value to the main motif, but being careful not to make the indenting decoration of the background so conspicuous as to detract attention from the motif. This decoration by indenters is very simple; it consists in hammering the indenter making the impressions more or less close, according to taste.

For *repousse* work (fig. 6 and 7) the preliminary operations are the same as described before, up to the modeling part. The leather must be made to bulge out by rubbing it vigorously on the flesh side with the curved chisel. For large surfaces and high relief, the ball held vertically by a vise will be found convenient. The leather held with both hands rather close should be rubbed on the ball with a circular motion, until the desired distension has been produced. A dull point may be used in place of the ball to further distend the leather or accentuate the edges.

The reliefs thus produced should be filled with wax or any other malleable material. It is best to fill heavily, small scattered balls of wax will not hold the relief well, except on thick leathers like cowhide, on which part of the relief can be left empty. When the work is finished and perfectly dry, the wax may be replaced by a mixture of sawdust and starch paste, or flour and gum, or any of the commercial products sold for this purpose.



Fig. 5. *Incised*. The edges of the incision are brought down, the background is lowered with the indenter.



Fig. 6. *Repousse*. The three buds and the carnation are filled with wax and modeled with the chisel, the background is lowered and beaten with different stamps.



Fig. 7. *Repousse over incised*. The three buds and the carnation are filled.

TREATMENT FOR TULIP CUP

Nora D. Adams

OUTLINE the design with black and fire. Then apply a rather dark tint of Brown, 4 or 17, to the lower part of cup and middle of saucer. Tint the cup inside with a light tone of the same color in order to do away with the cold



Nora Adams.

white of the china. Rub the borders perfectly clean with alcohol and paint in the background with Red Gold Bronze. Paint the tulips with thin Ruby Lustre leaves and stems with Yellow Lustre, and fire. The bronze should be applied very carefully and evenly, so that it can be burnished after this firing. For a third firing go over the Yellow Lustre with Light Green Lustre, retouch the outlines if necessary and paint in the narrow edge design below the borders with black. The handle should be bronze. Cup and saucer may have a narrow rim of Yellow Gold.

* * *

Among the interesting bits of old pottery in the Metropolitan Museum of Art is an exquisite Chinese porcelain vase, upon which appears a quaint portrait of George Washington. The portrait of the great American shows that even a hundred years ago his fame had traveled far. The Chinese touch will be recognized in the slanting eyes and eyebrows and in the semi-Chinese, semi-European dress, but the likeness is very good and the work is æsthetic as well as curious.

* * *

It is stated by the Roman writer Pliny, that the art of making glass was accidentally discovered by some merchants who were traveling with nitre, and stopped near a river issuing from Mount Carmel. Not readily finding stones to rest their kettles on, they employed some pieces of their nitre for that purpose. The nitre, gradually dissolving by the heat of the fire, mixed with the sand, and a transparent matter flowed, which was, in fact, glass.

* * *

To the N. L. M. P. Board of Managers:

The excellent circular of your educational committee has been read in the Brooklyn Society, and I think you can safely count upon a fair showing from our members for the Comparative Exhibition. They appreciate your efforts to bring about this interesting exhibition, and are desirous of sharing the labor involved in its being shown in New York.

Faithfully yours,

MRS. WORTH OSGOOD,

President Brooklyn Society of Mineral Painters.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

F. C. C.—If your blood red ground color chipped, it must have been laid too heavy. That is, too much oil, so that more color was absorbed than the glaze could carry. If your paste for gold rubs off after firing, it is underfired and *hard* fire will remedy it, or the paste may have been too *fat*. We prefer lavender to turpentine for thinning after the fat oil has been rubbed in. Try one plate more with a *hard* fire and if it still rubs off you will have to take sandpaper and remove all the rest and do it over again.

For your soup plates (new shape) we have given many simple conventional borders which would be appropriate and decorative. The chief thing is to use a simple design and we can suggest nothing better than one in blue and white similar to the designs of Miss Peacock's exhibit in the January KERAMIC STUDIO. Use a Copenhagen or greyish blue, or if you prefer some other color, the monochromatic effect can be carried out in green or any other desired shade.

Mrs. W. A. R.—You will find a recipe for liquid bright gold on page 267.

The only reasons we can suggest for your red brown and ruby purple scaling is that the color was laid too heavy or too much oil used, or possibly the china was of a very hard glaze and the color was not sufficiently fired. We do not understand just why it did not scale for several weeks, it often happens so, we should say the color was ready to scale when fired, but needed a little wear or exposure to the atmosphere to detach entirely.

Gold will fire properly at a much lower temperature than ruby purple.

A. B. C.—Royal Worcester colors are colors once very much used at the Royal Worcester Works, England, they have a matt surface, that is, they have no glaze or very little, and have a texture like cloth. They are not so much used now, they are overglaze colors without a glaze and do not wear so well as the glazed colors. They are only appropriate on purely decorative pieces, as for table wear they show the grease and are hard to clean. Gold is called matt when it has the dull finish of gold only scoured, not burnished, this is often attained by burnishing and then refiring without burnishing or scouring. The matt colors are only appropriate for conventional work. The painting effect is not at all satisfactory.

B. McM.—We cannot satisfactorily explain the singular accident to your tankard except by suggesting that your kiln may have been damp from standing so long; even so, if there is sufficient ventilation the moisture should have been carried off instead of settling on the piece. Was there any other piece in the kiln, and how did it come out? We will repeat your description of your tankard in hope that some subscriber may be able to give an explanation.

"A tankard came out of first fire right with exception of one place where the paint, light blue, seemed to creep together and leave the china bare; when it came from the second fire, it looked as if water had splattered all over the top and run down the sides in streaks. The paint had crept together all over the top. It was painted carefully, not too much oil or medium, and had been standing in a warm room for several days. It was not Belleek. It was fired in a charcoal kiln which had not been used for several months and the weather had been very damp previous to the firing."

We should suggest *always* firing up the kiln till red hot before using, after it has stood so long, especially where damp. In fact it should always be warmed up before using until hot enough to make any moisture evaporate.

Mrs. Waters.—The ribbon gold can be bought at any dental supply establishment, and is the most satisfactory to use.

Do not use red precipitate for alloy, but the bismuth and borax, as mentioned in the October, 1899 issue. Try using the Ferrows Sulphate weaker, pouring it into the chloride of gold very slowly. It would not hurt the gold precipitate to be dried quickly, but always cover. Dresden thick oil is preferable to mix powder with, tar oil can also be used.

F. M. D.—The powder Dresden Relief White that you mention is hard, and should be used with one-eighth flux—first grinding with turpentine and a very little Dresden Thick Oil. If you follow the directions of KERAMIC STUDIO in the articles on enamel, you will have no trouble.

E. G. S.—In January number, 1901, you will find article on lustres.

H. B.—If the oil was on evenly, your color should have been perfect, unless you did not have enough on. You must let the oil take all the color that it will hold, and then with the cotton filled with powder rub in gently all over until no more will stick, then brush off all the superfluous powder. Unless the color now fired is very heavy, you can put another tint over it by dusting on the powder—but if the color is thick, then go over it again with a tint mixed with oil—not the dusting process.

H. E. J.—The Belleek tankards are apt to crack from the bottom unless fired upside down, or placed on a piece of Platten or unglazed tile. The crack may hold together by using a soft enamel over it on the inside of the tankard. The time of firing is too long (4½ hours). Have you tried using a larger supply pipe and twenty light meter? The black specks were in the ware and no fault of yours.

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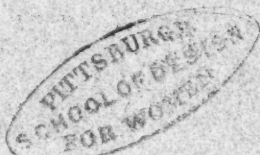
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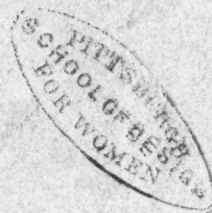
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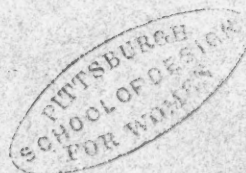
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